



A

**CATALOGUE**

OF A VERY

CHOICE AND VALUABLE COLLECTION

OF

**CAPITAL PAINTINGS,**

PURCHASED FROM THE GALLERY OF THE LATE DUKE OF

**San Pietro,**

IN THE KINGDOM OF NAPLES,

*EXHIBITED AT*

**No. 65, PALL-MALL.**



1812.

Printed by W. Glindon, Rupert-Street,  
Haymarket, London,

*ALMOST the whole of the Paintings we submit to  
the Judgment of a Public, who loves and patron-  
izes the Fine Arts, is from the private Collection of  
the late Duke of SAN PIETRO, in the Province  
of BARI, in the Kingdom of NAPLES. We  
purchased them only, because they had long  
and generally been known as Works select and of  
true Merit. We have brought them to ENGLAND,  
and now offer them for general Inspection, but  
only after having been convinced, by the unanimous  
Opinion of all the distinguished Artists and Con-  
noisseurs, who have seen them on the Continent,  
as well as in LONDON, that we had not raised  
our Estimation too high, either respecting the  
ensemble of our Collection, or the importance of  
its principal Pieces.*

*ON its Arrival in LONDON, last Summer, we wished to make a public Sale of it, and entrusted it to Mr. CHRISTIE. The Honor of the Fine Arts, and our Interests could not have been confided to more worthy Hands; but it was too late in the Year, and we withdrew our Paintings, intending to present them again, at a more favourable Season.*

*IN opening our Exhibition, we most respectfully acquaint the Lovers of the Fine Arts, that the Whole, or any Part of this Collection, may be purchased only by private Contract; and that our Demands will be as moderate as the considerable Expence incurred, and the Regard due to the Fine Arts will allow.*

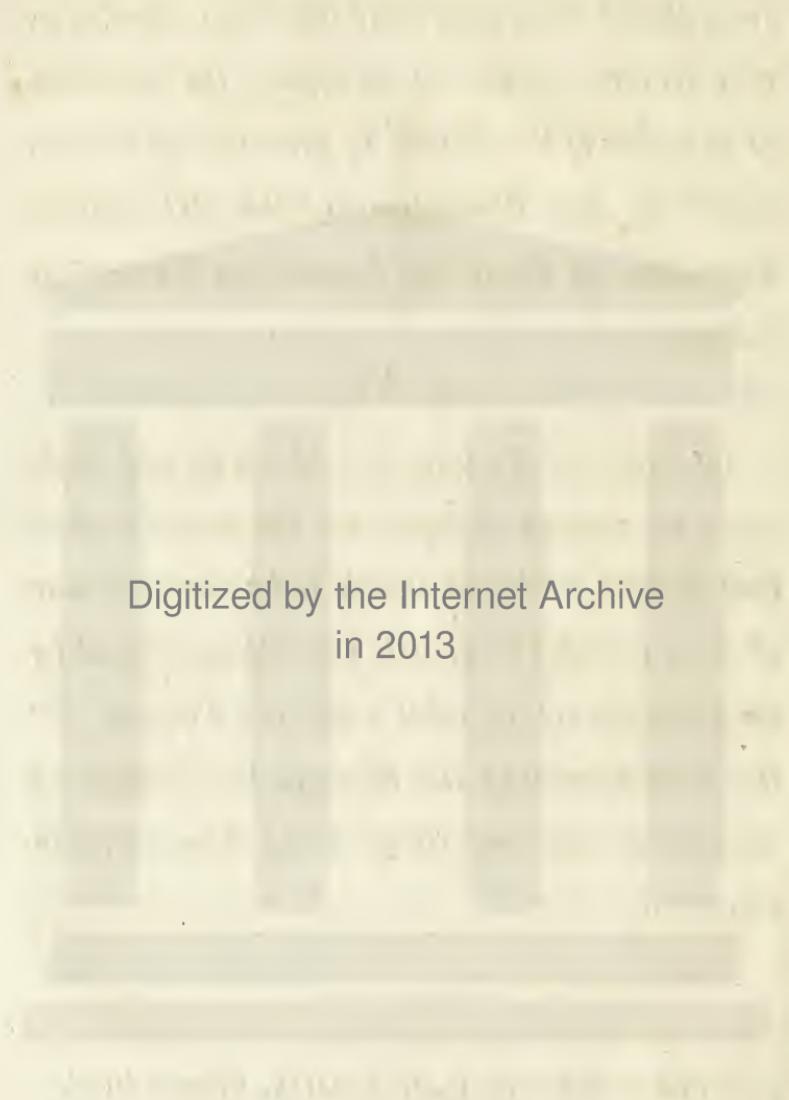
*THIS Collection, composed of Pictures, not only of the ITALIAN, but also of the SPANISH, DUTCH, and FLEMISH Schools, and more deserving Notice*

*from their Choice than their Number, seems to us  
of a Nature capable of satisfying the Ambition  
of any Man of Taste, who, by granting his Esteem  
to all the fine Productions of the Art, without  
Distinction or Partiality, has not yet formed his  
Gallery.*

*In Case our Pictures should not be sold toge-  
ther, we venture to hope that the most Classical  
among them, will quit us only to be placed in one  
of those national or private Collections, formed by  
the Munificence of noble and real Patrons, for  
the Improvement of the Science, the Delight of  
Amateurs, and the Glory of the Fine Arts in  
ENGLAND.*

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 *Address by Letter, to Mr. LASALLE, Brunet's Hotel,  
Leicester-Square.*



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## CATALOGUE,

&c. &c. &c.

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JOSEPH RIBERA,

*SURNAMED LO SPAGNOLETTA.*

1. " SAINT SEBASTIAN having sent so many  
" martyrs to heaven before him, was himself im-  
" peached before the emperor Diocletian, who  
" having grievously reproached him with in-  
" gratitude, delivered him over to certain archers  
" of Mauritania, to be shot to death. His body  
" was covered with arrows, and he was left for  
" dead. Irene, the widow of St. Castulus, going  
" to bury him, found him still alive, and took  
" him to her lodgings, where, by the care taken  
" of him, he recovered of his wounds," &c.

*From the Lives of the primitive Fathers,  
Martyrs, &c.*

Though a picture of such merit may not stand in need of any commendation in the eyes of connoisseurs, yet we will give the following extract, inserted in the catalogue of the gallery of the duke of San Pietro.

“ To day we are to speak of that great man, “ *Guisepppe Ribera* by name, who, from his “ country, was surnamed *Lo Spagnoletto*; by “ his great talents he contributed so much to “ the glory of Italy, and particularly to that of “ our kingdom, that the universal approbation, “ and the rewards he received from the sovereigns “ of his times, were equally due and honourable “ to him: the Pope made him knight of Christ, “ and our Viceroy, first painter of the court, “ loading him with gifts,” &c.....

After having described the famous descent from the cross, of the Certosa of Naples, the author continues :

“ A few months after, he undertook to draw “ another picture, for the chapel of the prince “ of Bari, representing the *martyrdom of St.*

“ *Sebastian*: in this new work, Ribera infused  
“ as much of his powerful genius as was possible  
“ for him; so that having exhibited it to the pub-  
“ lic admiration, it was unanimously declared,  
“ and is still pronounced, to be one of his most  
“ perfect performances, and one of the most va-  
“ luable among our treasures of painting. *Zam-*  
“ *pieri*, who was at that time at Naples, painting  
“ the Treasury of St. Januarius, when he saw  
“ this picture by his rival and enemy, he could  
“ not help exclaiming---‘*This is the highest power*  
“ *of art!*’ And in fact: what expression in the  
“ whole head of the holy martyr; in the mouth,  
“ which seems to give up the last breath; in the  
“ body, that so naturally leaves life and drops!  
“ What affection, what pity, in the action of  
“ that holy woman, who with anxious hands  
“ draws out the murderous arrow! What a  
“ grave look in her maid who holds the balsam  
“ ready; she being so well placed for the har-  
“ mony of the composition, and to give a relief  
“ to the principal figures! What strength,  
“ what truth of colouring! What beautiful  
“ and grand anatomy! What a magical dis-  
“ tribution of light and shades! What firm

“ ness and perfection of design ! What mastery  
 “ and yet what delicate touches ! ” &c.\*

*Critical Letters upon Painters and Sculptors  
 of the kingdom of Naples, by Abbé Andrea  
 Vincenzo de Grandis. Letter III.*

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\* “ Oggi vi ho da parlare di quel valent’ uomo per nome  
 “ Giuseppe Ribera, il quale dalla sua patria venne soprannominato  
 “ lo Spagnoletto, e da’ suoi gran talenti tanto illustrò l’ Italia ed  
 “ il nostro regno particolarmente, che gli furono giustizia non  
 “ meno di onore gli universali applausi e le rimunerazioni ch’  
 “ egli ricevette dai contemporanei sovrani ; essendo stato dal  
 “ Sommo Pontefice fatto Cavaliere di Cristo, e dal nostro Vicerè  
 “ Primo Pittor di Corte, e colmato di doni, ec.....  
 “ .....

“ Pochi mesi dopo fu da lui intrapreso un altro quadro per la  
 “ Cappella del Principe di Bari, il di cui soggetto era *il martirio*  
 “ *di San Sebastiano*.—A questa nuova sua produzione, diede il  
 “ Ribera quanto potea somministrargli il suo possente genio ;  
 “ sicchè essendo stata per lo spazio di alcuni giorni esposta alla  
 “ pubblica ammirazione, fu universalmente dichiarata, ed è ancora  
 “ tra di noi giudicata, uno de’ più pregevoli che abbiamo tra le  
 “ nostre ricchezze pittoriche. *Il Zampieri* che nel medesimo  
 “ tempo trovavasi a Napoli a dipingere il Tesoro di San Gennaro,  
 “ quando vide il quadro del suo rivale e nemico, non potè a meno  
 “ di non esclamare : *Questa è l’ ultima potenza dell’ arte !* Ed  
 “ infatti ; che espressione in tutta quella testa del santo martire !  
 “ In quella bocca che par che renda l’ ultimo sospiro ; in quel  
 “ corpo che sì naturalmente lascia la vita e cade ! Che affetto che  
 “ pietà nell’ azione di quella santa donna, che colle ansiose mani

## ALEXANDER VERONESE.

### 2. THE MURDER OF THE INNOCENTS.

The most capital and noble picture of that great master, during his residence at Rome; and one of the most valuable that can be offered to the Patrons of the Fine Arts. The lower part presents a beautiful assemblage of figures, admirably expressive of the different passions analogous to the subject. The upper part, a group of angels, designed in the most elegant and graceful attitudes, offering to the young victims the crowns and palms of martyrdom. This grand picture, possessing the beautiful and very rare union of the fine expression of the *Roman*, and the rich

“ togli l’ omicida freccia ! Che grave sembiante in quella sua  
 “ serva, che tiene pronto il balsamo, la quale è così ben disposta  
 “ per l’ armonia della composizione e per dar rilievo alle figure  
 “ principali ! Che forza e verità di colore ! Che anatomia bella  
 “ e grande ! Che magica distribuzione del lume e delle ombre !  
 “ Che fermezza e perfezione di disegno ! Che maestria e pure che  
 “ soavità di pennello ! &c.”

*Lett. Critiche sopra i Pittori ed i Scultori del Regno  
 di Napoli, dall’ Abate Andrea Vincenzo de Grandis.  
 Lett. III.*

and true colouring of the *Venetian* schools, has been attributed to *Il Domenichino*. We think we ought to preserve the name by which it was known in the collection of the Italian nobleman, whose property it was. It is not our intention to offer a *name*, but a work of real and true merit to the amateurs.

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### LEONARDO DA VINCI.

3. **PORTRAIT OF A WOMAN**, *in a white Boddice, and a low embroidered Turban Cap.* A charming and beautiful gem. The simplicity of composition and colouring in this admirable performance, attracts the eye of the spectator, whom a thousand graces will further detain. The female Leonardo has celebrated, is a *brunette*, with the most pleasing regularity of features and shape of countenance. The light head-dress serves finely to heighten the oval contours. The superior knowledge of *chiaro-scuro* of the master is admirably employed, while the means of pro-

ducing it are almost imperceptible. The figure is finely relieved by a curtain of emerald green.

We dare offer this painting as one of the most rare productions of the art ever brought into this country; and by no means inferior to the celebrated *Belle Feronniere* and *Mona Lisa*. (*on pannel*)

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P. P. RUBENS.

#### 4. THE CALLING OF ST. MATTHEW.

" And as Jesus passed forth from thence, he  
" saw a man named *Matthew*, sitting at the  
" receipt of custom, and he saith unto him,  
" follow me, and he arose and followed him.

*St. Matthew, chap. ix.*

One of the most capital and beautiful cabinet pictures, by *Rubens*; painted with great spirit of outline, and the most brilliant, transparent, and harmonious display of colour.—(*on pannel*)

**REMBRANDT.**

5. **SEMIRAMIS AT HER TOILET,** *hearing of the revolt of Babylon. She is expressing by an Oath, her Determination to reduce her People to Obedience.*

This capital and very rare performance is in the first and most finished style of Rembrandt. The colouring is very harmonious and rich, and the illusion in this fine painting is carried to a surprising and uncommon degree, particularly in the beautiful satin and velvet draperies of Semiramis's dress, and the carpet which covers the table.

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**ESTEVAN MURILLO.**

6. **A SPANISH BOY, SLEEPING.** Admirably painted from nature, with a very free and bold pencil. One of the most select and precious gems of that celebrated Spanish painter.

## REMBRANDT.

7. **PORTRAIT OF AN OLD SPANISH GENERAL,** *with a hat and feather, and a gold chain.* One of the most perfect old men's heads of the master.
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## VICTORS.

8. **ELEAZAR SENT FROM JACOB,** *departing from LABAN, takes with him RACHEL, destined in Marriage for his Master.*

This picture is considered one of the most interesting *Dutch* performances; because it combines with all the qualifications which render that school so valuable, a knowledge of the manners, and an historical fidelity, seldom to be found in it. The works of this master are few. This is one of the most capital paintings ever drawn by him.

## P. P. RUBENS.

9. *A grand and splendid Picture of a beautiful SPANISH PRINCESS, seated in a Chair, in the same Dress as in the INFANTA CLARA ISABELLA's Portrait, by this great Master.* This noble performance, with some others in our collection, were sent from Spain to Naples, in consequence of the marriage of the duchess of Frias, with the Duke of San Pietro.

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CARLO CIGNANI.

## 10. RINALDO AND ARMIDA.

Armida is employed in curling her hair ; the enamoured knight seated near her, leans with an air of langour on the knees of that enchantress, He holds a mirror to her. His eyes fixed tenderly upon her, seem to say with Tasso :

" Non può Specchio ritrar sì dolce immagine,  
 " Nè in picciol vetro è un Paradiso accolto;  
 " Specchio t'è degno il Cielo e ne le stelle  
 " Puoi riguardar, le tue sembianze belle."

A cupid has taken possession of Rinaldo's arms, and laughs at the warrior's defeat. Ubaldo and the Danish knight appear behind the foliage. That charming subject has been treated with all the gracefulness and poetical beauty that could be expected from a man of reputation in the Bolognese school, and who received his first lessons from *L'Albano*.

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### PIETRO DA CORTONA.

11. *The Disciple ANANIAS restores the SIGHT, and gives BAPTISM to St. PAUL.* This finished study for the great Picture of the Capuchins at Rome, offers one of the most admirable compositions, and one of the most beautiful cabinet pictures by this master, who is

justly famed for the nobleness and magnificence of the works, with which he has enriched the palaces and churches of Rome.

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P. P. RUBENS.

12. **PORTRAIT OF THE CARDINAL INFANT FERDINAND,** *Governor of the Low Countries for his Brother PHILIP IV.* on Horseback, as in the great Picture at Dusseldorf, engraved by PAUL PONTIUS; with a fine Landscape, instead of the *Battle of Nortlinghen*. A very pleasant and fine cabinet picture.

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JOSEPH RIBERA,

*SURNAMED LO SPAGNOLETTO.*

13. **SAINT JEROME.** A very fine and highly admired specimen of the powerful and sweet pencil of this great Valentian painter.

JOHN FRANCIS PENNI,

*The Friend and Pupil of RAPHAEL,*

SURNAMED IL FATTORE.

14. *A very fine and finished PORTRAIT OF A MAN, in a black Dress. (on pannel)*
- 

QUIRIN BREKELENCAMP.

15. AN INTERIOR, WITH LACEMAKERS.

An easel and very pleasing picture, painted with the greatest truth and delicacy, by one of the best pupils of Gerard Dow. (on pannel)

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LUCA GIORDANO.

16. MARTYRDOM OF SAINT PETER.

17. MARTYRDOM OF SAINT ANDREW.

Two classical, very spirited, and finely coloured specimens of that celebrated Neapolitan master.

**LUDOLF BAKHUYSEN.**

18. A SEA VIEW, *with some Ships in a strong Breeze.* Painted with his usual science and free pencilling: a true imitation of nature, and a very pleasant cabinet picture.
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**BARTOLOMEO SCHEDONE.**

- 19 DEATH OF SAINT JOSEPH. *Scenery Torch-Light, giving a beautiful Effect of CHIARO-SCURO.* A very capital and elegant Specimen of that follower of Correggio.
- 

**DOMENICO ZAMPIERI.**

20. HEAD OF SAINT PETER, SLEEPING. An early picture of this master, but possessing much of the grandeur and truth which distinguished his latter Performances.

**JOHN FRANCIS BARBIERI DA CENTO,***SURNAMED IL GUERCINO.*

21. **JAEEL AND SISARA.** Figures larger than life. A very fine gallery picture, in the best colouring of *Guercino*.
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**TITIAN.**

22. **PORTRAIT OF THE CELEBRATED MACHIAVEL.** Painted with the usual truth and warm colouring of that great master.
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**VELASQUEZ.**

23. **SAINT ANDREW, THE FISHERMAN.** Half length. A very spirited and expressive specimen, in the style of *Caravaggio*.

## BARTOLOMMEO PASSEROTTI.

- 24. PORTRAIT of UGO BONCOMPAGNI, POPE GREGORY XIII.** the Author of the *Gregorian Calendar*: a very spirited, true, and well-colored Picture, by the founder of the great School of Bologna; the Rival of Titian for Portrait Painting. (*Vide Lanzi, Storia Pittorica, dell' Italia.*)
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## PHILIP DE CHAMPAGNE,

- 25. A CRUCIFIXION.** *Mary, John, and Mary Magdalen, stand at the Foot of the Cross.* A very beautiful, sweet and well composed performance of the *Guido* of the Low Countries, whose reputation is sufficiently established by his admirable portraits, his grand pictures in France, and particularly by his celebrated performance of *La Religieuse mourante*, in the Museum of Paris.

## PAUL POTER.

26. A VIEW ON THE BANKS OF THE MEUSE. The fore-ground represents a stony soil, with thorny plants, and several oxen on it; in the middle ground is seen, the *Rape of Europa*. It is evident, this poetical subject has been executed by a different hand than Poter's; for he certainly would have represented the figures with an inferior degree of taste; but much better the *two animals*, which are foreign to his composition.

This scarce and pleasing cabinet picture, offers in the animals, in the prospect, as well as in the light and transparent clouds, that exact imitation of nature, which the master has carried to the highest degree of perfection in his subsequent performances. It bears the monogram P. P.—some have considered it as a fine *Pasticcio* of Teniers. (*On Wood*)

**DOMENICO ZAMPIERI,**

*SURNAMED IL DOMENICHINO.*

27. *A very fine and curious small round PORTRAIT OF THIS GREAT MAN, by himself, in the Bolognese costume; originally belonging to the Cardinal Aldobrandini.* The inscription, *noli altum tendere,* is expressive of the well-known modest, and unambitious character of the painter. **A very rare and precious gem. (on copper)**
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**CLAUDE LORRAIN.**

28. **ITALIAN LANDSCAPE**, evening, twilight,  
with figures and cattle
29. **A SUN SET;** warm summer's evening; cattle  
and figures. *Etched in the Liber Veritatis, No. 18.*

Two charming small pictures, undoubtedly by  
this celebrated master.

## RAPHAEL.

30. THE DESCENT FROM THE CROSS,  
 a composition of nine principal figures: this  
 picture, extremely valuable for the history of  
 the art, is in the manner of *Il Perugino*, under  
 whose instruction, Raphael, aged only 19 years,  
 still was at that time. The two figures which ter-  
 minate the picture on the right of the spectator,  
 are portraits of *Il Perugino*, and of *Raphael* him-  
 self.

This early and truly venerable performance of  
 the prince of painters, originally belonged to the  
 house of *Villamarina*, counts of Salerno, for  
 which it seems to have been painted. (*Vide the  
 inscription, with the date, 1503.*) (*On wood*).

**FINIS.**

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